CENTRE VISION

OCTOBER
1905

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MANY are very desirous of learning to draw, and are very fond of it, who are, notwithstanding, void of a proper disposition for it. This may be known by their want of perseverance, like boys, who draw everything in a hurry, never finishing, or shadowing.

— Leonardo da Vinci.

CENTRE of VISION

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RAISING OF LAZARUS

Public School Class

The "Public School Class," so called, is in fact the "practice class" of the School, for here it is that a pupil is to put to use, by teaching himself and his co-pupils, that which he has been studying for three years. It is manner and methods of presentation of a subject that now he is to acquire, the pedagogical treatment of the adaptation of drawing to primary and secondary school work. He is to learn how to become a teacher of that which he is supposed already to know. But alas! it often happens that he has forgotten much of what he learned in Class A or in elementary color work, and so has to spend part of this last most valuable year of his in the school in freshening up his almost forgotten knowledge. It is a pity.

It is more than that. Perhaps he thinks that his skill in technique, values, poses, accessories, vibrating harmonies, etc., supersedes any necessity for learning how to teach others, for he may assume that teaching is merely a trick, or knack, or intuition. He finds out his mistake as soon as he undertakes to give the first lesson in primary work. He flounders.

But supposing that he really has remembered most of what he has learned in previous classes, then what is it he has to acquire?

(1) Humility,—getting rid of the idea that he knows it all.

(2) Breadth,—getting rid of the notion that in any special mannerism he may have acquired lies the only way of approaching a subject.

(3) Simplicity,—getting rid of the foible of patronizing by finding that others can teach him.

(4) Culture,—getting rid of the fancy that the medium used, water-color, oil, chalk, etc., is of more importance than the soul behind the medium, and finding that a knowledge of history and literature is essential to a teacher of drawing.

(5) Methods,—getting rid of confusion in presenting results, learning to be logical in the presentation of a subject to any kind of a pupil of any age.

(6) Fidelity,—putting his very best into any and all teaching, learning to rely on conscientiousness in work rather than on temperament.

(7) Personal bearing,—getting rid of the idea that an artist is privileged to be slovenly in attire or attitude, and careless about good manners.

(8) Enunciation,—getting rid of the laziness which prevents clear, distinct, well-modulated utterance.

Moral qualities, you call these! All right, if thereby it is remembered that an unmoral teacher is an utter failure in service to others. It is these qualities in their relation to drawing which this last year of school life can more or less impart, according to the pupil's willingness to learn.

The personality of the pupils is toned up or down, refined and strengthened by the keenness of the criticism they receive, not alone from their teachers, but from their co-pupils. A lesson must be rehearsed before the class and taught to it by one and another of them, as if the class were grade pupils or high school aspirants. The Public School Class notices the way in which their pupil-teacher pro tem. stands, walks, moves, uses his hands, speaks, his grammar or the want of it, his general make-up, the clearness or confusion of his statements, and whether or not he gets easily rattled. Then, the ten or fifteen-minutes' lesson over, the class, member after member, questions, criticises, admires, or is amused at the lesson given. Such an experience shows up weak points, takes the conceit out of young man or woman, and the next lesson is better given by the next pupil-teacher.

Besides this class criticism, there is the searching criticism of Mrs. Batchelor, keen in its sympathy, strong in its rejection of any makeshifts for reality, appreciative of a good point, and calling forth the best from her pupils, who learn to recognize the fineness of her training through lectures, recitations, preparation of programmes of work, and also by the results of which they find themselves capable.

Still another test must the Public School Class undergo. In its second term, its members observe and teach in some of the public schools of Boston, criticised by their room teachers and by Mrs. Batchelor, and preparing notes on what each one has seen or taught. These notes are read and marked by one or another connected with the Art School, the handwriting, spelling, and English usually being excellent. Would that they always were!

Already has the blackboard drawing, under Mr. Bartlett, given this class unique fame. It is the best drill in habits of observation, memory, and accuracy ever devised by a strong, brilliant instructor. Much, also, can be said of the insistent patience of Miss Bailey in making the class know how to handle color; of Mr. Martin's adaptation of arts and crafts to grade work; of manual training under Mr. Frizzell (which now is

often required to be taught by a teacher of drawing, and therefore has been added to the curriculum of this class); of modeling under the inspiration of Miss Blake, again adapted to grade work; and of design under Mr. George.

Largely, therefore, does the Public School Class stand for a review of the work of previous years, focused upon grade work in primary, grammar, and high schools. Its diploma is of large value as an expression of the all-round character and fitness of the pupil who would become a teacher. Without the diploma it is difficult to obtain a position. With it, one steadily advances in recognition and attainment.

—Mrs. K. G. Wells.

Museums and Galleries in Boston and Vicinity

Although a list of museums and art galleries, open to students, in Boston and vicinity has already been published in a former copy of the Centre of Vision, for the benefit of those just entering the school the list is repeated in this first issue of the school year beginning September 29, 1905.

The museums are: Isabella Stewart Gardner Museum, Fenway (fee); Museum of Natural History, Berkeley street; Museum of Fine Arts (ticket) and Boston Public Library, Copley square; Old State House, 1713, and Old South Meeting House, 1730 (small fee), Washington street; Armory in Faneuil Hall, Merchants row,—all in Boston. In Cambridge are the Germanic, Peabody, Agassiz, Semitic, and Fogg Art Museums, all of Harvard University, and the Naval Museum, Navy Yard, Charlestown.

On Boylston street will be found the galleries of C. H. Dunton & Co., 298; Robert C. Vose, 320; Charles E. Cobb, 346; Williams & Everett, 190; Rowland's Galleries, 431; on Park street, Doll & Richards, 2, and the Arts and Crafts Society, 9; Walter Kimball & Co., 31 Beacon street; St. Botolph Club, Newbury street; Boston Art Club, Dartmouth street; Copley Hall, Clarendon street.

The 1905 Banquet

It was Thursday evening of June 22. Around a festal board teeming with good cheer, and all oblivious to the pranks a few months' time was to play with their destinies, sat over forty members of the class of 1905. The evening was one that had been looked forward to for four long years. The Bellevue management had tried to satisfy every want. Mrs. Batchelor, Mr. Bartlett, Mr. Shirahama, and the president of the Senior class were the guests of the evening. The fun began early. The toastmaster was Frank Leighton Crerie, and certainly the class made no mistake in obtaining his services for that honorable position. We challenge any one to equal his ready wit. We had scored success number one already.

Then came the songs. One on "Fritzy," our president, to the tune of "Mr. Dooley," was the first served up. Then Mr. Bartlett got one, and in turn almost every member of the class was "knocked." The class history was certainly a masterpiece, being full of enjoyable reminiscences and clever portrayals of bygone historical events, valuable to all members of 1905. The description of teachers' actions as seen by Freshman eyes was indeed vivid and mirthful. Miss Spofford certainly is worthy of the name "historian." Then came Miss Diana Blair, our bewitchingly sarcastic prophetess. We all got our just deserts, which were remarkably good-natured witticisms, yet altogether painfully true.

Mr. Bartlett was all smiles, and his felicitous remarks were enthusiastically received by the class. Mrs. Batchelor, although silent, was indeed a great factor in making a success of the banquet. She seemed to enjoy all events immensely. The menu covers were designed by Will Taylor, '05, and were clever bits of his ingenuity. Miss Dawson read a well-composed class poem, which was much enjoyed, and Mr. Shirahama read a speech full of beautiful and often idealistic thoughts, and showed by his actions and words the deep emotion that stirred him. He certainly has appreciated, and, in fact, has been dumfounded by the courtesies and kindnesses shown him while studying in our school. We have been equally honored by his presence. Mr. Shirahama has endeared himself to all members of the school who have had the good fortune of making his acquaintance, and especially his own classmates. He was a man whose tastes were far above profaning eyes. Keen in intelligence and ever ready to appreciate wit, his character was a monument

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The Graduation of 1905

On June 22 the graduation of the class of 1905 was held in the lecture hall. A unique feature of the exercises was the four-minute demonstration of blackboard drawing by several members of the Public School Class. The audience applauded so vigorously that a second demonstration was given. In this the artists lost all trace of nervousness, and worked with such energy that half the audience rose in eagerness to see the rapidly-growing drawings.

Another innovation was the gift of a picture to the school by the departing students. The presentation was made by Mr. Ried, and Mr. Bartlett accepted for the school.

Mrs. Wells made a number of helpful remarks suggested by the essays. In closing, she gave the class three farewell thoughts,—*personality*, not mannerism; *sympathy*, not correlation; *truth*, by the force of your own character and culture. To illustrate what she meant by "correlation," she told the following story:—

A grammar school class was to correlate English and dramatic art. The platform was arranged with a number of rocks at one side, while near by stood a pail of water. The class recited in chorus:—

"Break, break, break,
On thy cold, gray stones, O sea!"

The teacher shouted, "Correlate!" and one of the pupils dashed the pailful of water against the rocks so realistically that every one was splashed!

Mrs. Wells distributed the diplomas, and also presented a number of prizes which one of her friends had offered. They were awarded to Miss Richardson, of the Portrait Class ($30), Mr. Perry and Mr. Crerie, of the Public School Class ($10 each), Mr. Taylor, of the Design Class ($10), and Miss Green, of the Mechanical Department ($20).

As an acknowledgment of the honor Japan had paid us in sending Mr. Shirahama to study our methods, the State Board sent him a scroll. As he received it, the whole audience rose in enthusiastic tribute to him and his wonderful country.

Brief remarks were made by Mr. Bartlett and Mr. Sargent, and the exercises closed with cheering by the men of the class, who showed that the study of art had not affected the power of their vocal chords.

Rambling Remarks

Our clean, newly-tinted walls are a relief to eyes made sore by gazing at the hand decorations on the old ones. Once upon a time, we're told, a man whose name began with B——— saw some handwriting on the wall, and shortly after several very terrible things happened. A word to the wise, you know.

It's awful easy to forget things during the summer. There are two or three proofs of this that I've noticed lately. For instance, it is easy to forget that the gate by the office door is not to be used except in case of fire; that on entering in the morning, every student is to pass through the office and make sure that his name is marked on the attendance list; that when leaving the building during school hours, the name is to be written on the pad in the office, and crossed out on returning.

Do not be offended if the attendance taker has to ask your name. Though it may be ever so familiar, yet, in the rush of 300 pupils passing the table within a half-hour, he needs a steady mind to remember his own name.

We have a school reference library in the office, the books of which are available to pupils during school hours.

It is positively alarming to see the weird mixtures of eatables that are bolted down every noon by the majority of our schoolmates. A menu in which pickles and ice cream chase a half-chewed ham sandwich, or of which pie and pastry are the principal ingredients, is not conducive to peace and tranquillity, nor to good work, either. Choose well, chew well. Don't eat meats for a school lunch. Fruits, nuts, cereals, and perhaps a glass of milk will taste better and do you more good. Don't hurry. Don't eat at all unless you can enjoy your food, never because of "duty."

It does me good to see so many in the school who earn to learn, while they learn to earn; in other words, who are working for a living at the same time that they are attending school. They are the sort who will appreciate their education, and make good use of it. They will succeed.

I always take a fatherly, or, rather, an "uncley" interest in all my new nephews and nieces, the Freshmen. I haven't had the chance to meet many of them personally as yet, but they're a pretty good-looking

class, on the whole. The standard in entering classes seems to be improving since I entered. Don't mistake my meaning, now.

Did you ever see anything like the curious ideas some people have of what constitutes an artistic temperament? Many think an artist must be a sallow, dyspeptic, long-haired chap, unsociable, pessimistic, and eccentric. Nothing could be further from the truth. The true artist must be cheerful, full of common sense, and so endowed with health of body, mind, and spirit that he may appreciate the beautiful things with which God has surrounded us. Uncle Martin.

Resolutions

Whereas, we, the Senior class of the Massachusetts Normal Art School, having heard of the misfortune which has befallen Mrs. Kate Gannett Wells; and

Whereas, Mrs. Wells having shown much interest in the class; be it

Resolved, that we extend our heartfelt sympathies; and be it further

Resolved, that a copy of these resolutions be sent to Mrs. Wells, and also be published in the CENTRE OF VISION.

ROYAL B. FARNUM, President.

ANNIE FRIEND ROGERS, Secretary.

The 1905 Banquet

Continued from page 8

to the Americanized Japanese student. He was an idealist of the highest class. Although now a student in another country, the class of 1905 will hold him in dearest remembrance.

After that the old class officers were unanimously elected for another year. A class song, written by Miss Dawson for the occasion, was sung, and accompanied on the piano by Miss Doherty. Then the class of 1905 banquet was at an end, and all vowed that 1906 should see a reunion of dear, familiar faces sitting around the banquet board telling of startling tales and harrowing experiences of supervisors' careers.

We were all sad the night of the twenty-second, as we wended our way homeward. We were face to face with destiny. The world looked so broad and cold. It all came upon us suddenly.

September has arrived. We hope Almighty God has been kind to the class of 1905, and that all members may have enjoyed good health and fortune. 1905.

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THE CHALLENGE

FROM PAINTING BY LANDSEER. 1802 1873

Annie Friend Rogers, Editor

"Both Goethe and Schiller were profoundly convinced that art was no luxury of leisure, no mere amusement to charm the idle or relax the careworn; but a mighty influence, serious in its aims, although pleasurable in its means; a sister of Religion, by whose aid the great world scheme was brought into reality."—Life of Goethe, Lewes.

The frontispiece in this number of the CENTRE OF VISION, Giotto's "Raising of Lazarus," represents the Florentine (or Tuscan) School. Gothic period (about 1250-1400). Characteristics of this school are: Early subjects, wholly religious; later, classic themes; expressive, idealistic, and severe; it excelled in the drawing of the human figure after the beginning of the fifteenth century; drawing and composition more important than color, which is cool and simple; laws of perspective, foreshortening, etc., were all unknown. Giotto (1276-1336) is the greatest name in early Italian art. Few other painters have exerted so great an influence, and so far beyond all others of his time was he that no real advance on his work was made for almost a hundred years. Originality of invention, strong feeling for the dramatic, and linking of the two interests, human and divine, by introducing common, everyday incidents into his pictures, characterized his work. He wrought a wonderful change in composition. Where formerly figures had been put in rows, one above the other, Giotto, who introduced many shepherds, servants, and even domestic animals, placed them in groups. His figures are somewhat flexible; draperies simple; bodies short and sturdy; eyes long

and narrow, placed close together; chins rounded and massive; and though he never arrived at beauty, his faces are expressive of joy, grief, anger, and love. Most of his painting is in fresco.

The all-summer art exhibition of the Copley Society of Boston closed the fourth of October. From June 19 the attendance was 3,000, several visitors having come from abroad especially to see Mr. Tarbell's "Girl Crocheting," the reputation of which has spread beyond our frontiers. Among the artists whose work sold are William J. Kaula, Sarah Taber Coffin, George H. Hallowell, M. A. Bell (Mrs. Eastlake), Marcia Oakes Woodbury, Margaret L. Patterson, and Anna Vaughn Hyatt (bronze group).

Paintings by Gustavo Bacarisas were seen for the first time in Boston this summer at Rowland's galleries. They were French and Italian subjects of the impressionistic school.

The attendance at the Poland Springs exhibition, which closed October 2, has been very large, the people having flocked from far and near to see Henry Hudson Kitson's marble bust of the queen of Roumania, and I. H. Galiga's "Guardian Angel," apparently special favorites in the collection. The exhibition was considered a great success, many of the pictures having been sold.

Mr. Dallin's equestrian statue of a cavalry picket commemorating the engagement fought at Hanover, Penn., the day before the beginning of the battle of Gettysburg, was recently unveiled, with impressive ceremonies. Mr. Dallin is a member of the Boston jury on works submitted for the exhibition at the Art Institute of Chicago.

The Coronation picture by E. A. Abbey, which has been on view at the Manchester City Art Gallery for several weeks, has been visited by nearly 50,000 persons. Exhibitions of the painting at Montreal and Toronto have already been arranged for, and it is now anticipated that the Ottawa exhibition and the cities of Winnipeg and Quebec will also be visited before it is carried home again. M. Laguillermie, the engraver who is preparing a plate of "The Coronation of King Edward VII.," will accompany the picture to Canada, and will there continue his artistic work of reproduction.

At the age of eighty years, William Adolphe Bouguereau, the painter, died at La Rochelle August 20, 1905. Bouguereau's pictures are correct, graceful, and finished. His coloring is good, and in religious

paintings he is unexcelled by modern artists. His wife was an American woman, Elizabeth J. Gardner, of Exeter, N. H., whose paintings have won her a name as one of the most talented women artists.

Mrs. J. Montgomery Sears has loaned her private collection of pictures to the Boston Museum of Fine Arts, and they are hung in the fourth gallery. The collection includes paintings by Sargent, Whistler, Abbott H. Thayer, George Fuller, George de F. Brush, and Antonio Mancini. In the fifth gallery is the "Street Singer," by Edouard Manet, and in the print room "The Star of Bethlehem," by Elihu Vedder, also lent by Mrs. Sears.

A collection of sixty-eight photographs of Egypt by James S. Lee is now on exhibition in the architectural department of the Boston Public Library. They represent the temples of Luxor, Karnak, Edfu Philae, etc.

F. H. Townsend, who has recently been appointed art editor of Punch, is at present engaged in illustrating for that firm Rudyard Kipling's "They." Mr. Townsend's drawings have figured prominently in several illustrated journals. He was trained at the Lambeth School.

As yet few dates have been set for exhibitions at the local galleries. From the sixth to the eighteenth of November, there will be an exhibition of oils and water-colors by E. Aubrey Hunt at C. E. Cobb's gallery. Original drawings by Maxwell Parrish will be on exhibition at Williams & Everett's some time in November, and at Doll & Richards' Mr. Yosheda, the Japanese artist, will exhibit his work two weeks, beginning November 29.

The beautiful works by Augustus Saint Gaudens and John La Farge, which were destroyed by the fire in St. Thomas' church, New York, recently, are to be revived from the original studies in the possession of the artists for the new structure, which is to be begun at once on the lines of the ruined edifice, which was one of Mr. Upjohn's best Gothic works. Mr. Saint Gaudens' great relief in the centre of the chancel, with its multitude of angel figures, was the chief feature of the scheme of decoration. It was flanked by two large paintings by La Farge, which filled the rest of the wall of the apse. On the right were the angels appearing to the three Marys, and on the left Christ at the sepulchre appearing to Mary Magdalene. These works showed the artist's great genius for design and superb gift of color. If these works can be revived in all their original beauty and completeness, it will be a distinct gain for American art.

It is believed by the Worcester committee on the Hoar monument that Daniel Chester French will consent to make the statue. It is probable that the site to be selected will be in front of the city hall.

The eminent portrait painter, Professor Gustave Richter, who has been staying at Schloss Putbus engaged in the portraiture of several members of the princely family, has incidentally made the valuable and interesting discovery that the "Madonna di Gaeta" of Raphael, hanging in the Schloss gallery, is an original work of the master, and a remarkably fine one, too. Up to the present it had been generally supposed to be a copy of the "Raphael" in the hermitage of St. Petersburg, known as the "Madonna d'Alba." The Putbus "find" bears both the artist's signature as well as the arms of the princely family of Areno of Aragonia, for whom it was painted. It first adorned a private chapel at Gaeta.

A very imposing posthumous portrait of Charles the Bold, by Rubens, has recently been discovered in London. It is in a perfect state of preservation, although it seems to have been lost sight of ever since the artist's death.

A new Titian has been unearthed from Italy and placed on exhibition in a London gallery.

In the Transcript of September 30 is a long, interesting article by Rudolph Schwill on a neglected gallery in Lima, containing a surprising collection of masterpieces. Among the collection are some copies and imitations, besides a priceless number of genuine works by Michael Angelo, Velasquez, Titian, Rubens, Claude Lorraine, Hobbema, Adrian Van de Velde, Snyders, Salvator Rosa, Rembrandt, Ruysdael, Tintoretto, Holbein, Murillo, Van Dyck, Andrea del Sarto, numbering in all about 800 pictures. The collection is for sale, being owned at present by Don Manuel Ortiz de Zevallos.

In the October number of the Museum of Fine Arts Bulletin are two letters, one from Professor Carl Justi, of Bonn University, the other from Sir Walter Armstrong, director of the National Gallery of Ireland at Dublin, in reference to the Velasquez recently purchased by the museum authorities. Both regard the picture as genuine, the favorable impression of Professor Justi being based upon an examination of the canvas itself, which Professor Justi saw in 1892, when it was exhibited in Madrid.

Alumni Notes

Fred V. Cann, Editor

The alumni editor would greatly appreciate information of any kind about former pupils of the school, where they are, what they are doing, etc. Please send what you know and all you know to Fred V. Cann, Adams, Mass.

We are planning to publish, as soon as possible, an up-to-date and complete directory of the graduates of the school who are teaching, supervising, or otherwise employed in Massachusetts, and, as far as possible, outside of the state. Knowing that such a list will be valuable, especially to supervisors, and no doubt of interest to all graduates, and that it will require time and labor to compile such a list, I hope you will respond immediately, so that we may be able to print it in a coming issue.

Thinking this article to be of great interest to all students of art, whether graduates or not, I reprint the following, and would suggest reading the whole address in the September and October numbers of "The Applied Arts Book" of this year:—

THE NEED OF MORE DRAWING.

President Eliot, of Harvard, declared drawing should be the most important study in public schools after the first rudiments of reading, writing, and ciphering have been taught. At the opening of the Albright Art Gallery at Buffalo, N. Y., he said:—

"The best place to inculcate the love of the beautiful is the schoolroom. To the rising generation the most effective lessons can be given, and from the schools millions of children will carry the lessons to millions of homes. After reading, spelling, writing, and ciphering with small numbers and in simple operations, drawing should be the most important common school subject. All children should learn how lines, straight and curved, and lights and shades form pictures and may be made to express symmetry and beauty. All children should acquire, by use of pencil and brush, power of observation and exactness in copying, and should learn through their own work what the elements of beauty are. It is monstrous that the common school should give much time to compound numbers, bank discount, and stenography, and little time to drawing. It is monstrous that the school which prepares for college should give four or five hours a week, for two years, to Greek, and no time at all to drawing."

School Notes

Kate Gannett Wells was born in England in 1838, and was the daughter of the Rev. Ezra Stiles Gannett, a noted Unitarian clergyman. She gained considerable fame as a magazine writer. Her most noted works are "In the Clearings," "Miss Curtis," "Two Modern Women," "About People," and "Little Dick's Son." In 1863 she married Samuel Wells, a lawyer. She is a member of the Massachusetts State Board of Education, and is one of the visitors of our school.

Because class editors have not been elected, we will not attempt to place these notes under separate heads:—

As a parting good time with our studio-mates, a number of the members of Mr. Hamilton's studio enjoyed a pleasant outing at Nantasket June 23. The day was passed most enjoyably with games and outdoor exercise. The members who leave this happy studio carry with them many pleasant recollections of the hours spent together, under the guidance of our valued teacher, Mr. Hamilton. We leave with them, however, our heartiest and best wishes for success.

The advance Design Class has renewed its work with much eagerness.

We are very sorry to lose two members from our ranks, Misses Conant and Hutchins. We all extend our sympathy to our classmate Marjorie, and hope that she will be able to return to work before the close of the school year. Miss Hutchins is teaching in the western part of the state. We hope that she will be successful.

We are glad to see the familiar figure of Will S. Taylor in the studio once in a while.

How many have done any school work this summer? Please bring it into class. "One member has brought hers, and she didn't have to have an auto to bring it in, either."

Miss Guptill and Miss Hallett have decided to take another year's work, and will not graduate with their class. We are sorry to lose two such excellent students from our roll.

Adeline Burnett ran the gauntlet the day school opened.

"Curly Locks" is a good poem.

On Tuesday, October 17, the Senior class met for the election of officers. Mr. Watson, who has been our President, was re-elected by a vote of fifteen, Mr. Farnum receiving fourteen. Owing to other duties, Mr. Watson felt that he could not undertake the work, and resigned in favor of Mr. Farnum. The officers now stand: President, Mr. Farnum; Vice-President, Miss Kimber; Secretary, Miss Rogers; Treasurer, Mr. Johnson. These officers, with Mr. Watson, form the Executive Committee.

The class took a unanimous vote of sympathy for Mrs. Wells in her recent accident. The resolutions are published on page 11.

The whole class voted for class pins. Each member is expected to submit a design, one of which will be chosen by vote. The designer will receive a pin in acknowledgment of his services.

The following committees were appointed: Photographs, Misses Barnd, Burnett, Quimby, and Mr. Gracey; colors, Misses Kimber, Grant, and Mr. Knapp. The dance committee was elected: Mr. Baker and Misses Grant, Sellon, Seaborn, Quimby, Blake.

The adjournment was made until Tuesday, October 24.

Wonder why Miss Benson went in for physical culture this summer?

Mabie ran into Fox in London this summer. Do you suppose it hurt them?

When asked for class notes, the students of Mr. Munsell's division said they had been working too hard for anything to happen!

The problem of the lunch room: If three Seniors can sit on two stools without falling off, how many Freshmen can drink out of two glasses without being thirsty?

Mr. Bartlett thinks the girls of the sloyd class should not plane (plain),—they are too handsome. How about the fellows?

Just now the Freshman's "Centre of Vision" is the point of vision. Given a baking powder box and an enthusiastic Freshman—what is the point of sight? That is just as the individual looks at it. The result is known only to the instructor. How many see that?

We wish to congratulate our instructor, Richard Andrew, and our schoolmate, Miss Lucy C. Pew, on their recent marriage. We wish them success and long-lived happiness.

Miss Maud Parks, '06, was married to Dr. McAllister, of Randolph, Mass., on Wednesday, October 18.

Editorials

Teachers and students, greeting! Another school year has commenced, and with it new tasks and pleasures. Let us strive to make it one of profit, and each do his part to make a stronger and closer feeling of good fellowship. It is with pleasure and misgivings that we look back upon the brilliant past of our paper,—with pleasure that it has developed by such seven-league strides; with misgivings that the standard of excellence be not correspondingly advanced. Less than three years ago the first volume was published, a hand-wrought blue-print, fastened with brass clips. Now it has doubled its former size, enlarged its advertising section, and greatly improved its artistic appearance. However great its improvement has been, it will be our earnest endeavor to still further promote its welfare.

Freshmen, we extend to you a cordial welcome, and seek your loyal support. This paper will, sooner or later, be in your hands, and we trust that you will take a decided interest in it. We look to you for great achievements.

Now that another term has begun and we are fairly settled in our different courses, let us work with the determination to win more glory for our school. We need school spirit, and we must have it. Yes, there is a little, we are happy to say, and, thanks to the past editors and staff, it is stronger than ever before. Let us combine our efforts and take a generous interest in the welfare of our classmates. We have already won medals and gained distinction in the various world's expositions; men who have graduated from within these walls have gained world renown; and now the prospect for the future is even more brilliant than ever before. So let us on—and up—and take a part in this "strenuous life," for Bliss Carman says, "The stern struggle and victorious achievement can never be cramping to the soul." Whatever course you are taking, do your best, and, though the way looks dark, the reward is sure.

This paper belongs to the students and alumni, and it is what you yourselves make it. The least you can do is to subscribe, and we hope all will feel it their duty to thus own the paper. In contributing, manuscript should be put in the box by the stairs on the first floor. The alumni should send it either to the editor-in-chief or the alumni editor.

It has always seemed strange that there is no recognized school color. This is a school in which color is one of the most essential features, and why shouldn't there be some particular color or colors belonging to us as an institution? This is for alumni as well as undergraduates. At present it is impossible to show school spirit and be known by our college colors. When asked what the school colors are, the answer has been, "Oh, we have so much of it and such a variety that we don't care to pick out a single one." And that's the reply one gives because he is ashamed to own that his school has no color. Please think it over, and let us know what can be done.

There will be started with next month's issue a Question Box, to be used by any one belonging to the school or alumni. It will be in charge of Frank M. Gracey, and questions must be sent to him by the fifth of the month. Only those requiring answers of a serious nature will be considered. Questions pertaining to the school will be answered in the paper. Personal questions will be answered personally or by letter.

Exchanges will be continued with Helen Morton, '07, as editor of that column. We shall try to exchange with colleges, normal schools, and only the best high schools.

Class editors hereafter will be elected by the different classes. They should be chosen as soon as possible, two from each class, and, as far as possible, from different studios.

Our advertising space is larger than ever before, and we trust that all will appreciate the fact. Please patronize, and when doing so, mention the CENTRE OF VISION.

The Public School Class has four missing from its number. Miss Bacon is teaching and studying at Bridgewater; Miss Jackson has an excellent position in an academy at Pittsburg, Penn.; Miss Smith is at home in Springfield; Miss Williams has gone into the Portrait Class. Two new students have joined us, Miss Bond, who was in Mr. Hamilton's studio, and Miss Fernald. Mr. Bartlett assures us that we are to be the best Public School Class on record. Let's try.

Sis.

I like to draw, an' daub, an' paint,
  An' see what I can do
With all my pretty colored things,
  To make a picture true.

My sister, she's a crack-a-jack,
  Has went to school a year,
Where all they does is paint and draw,
  Sometimes it's just a sphere.

I get all covered, hands and face;
  I muss my paper, too,
But Sis, she does it easylike,
  An' pretty soon she's through.

I know I ain't so very good,
  For when I get all done
Sis laughs, an' then she wants to know
  If that's the risin' sun.

But once I got the laugh on her,
  I went out, too, that day;
She took her sketchin' kit an' stool,
  I lugged 'em all the way.

She got all fixed, an' paints all out,
  All ready to begin,
When down across the field there came
  A fellow she called Jim.

He came up back to watch her work;
  My! didn't she turn red!
I asked her why she didn't paint,
  She scowled an' shook her head.

She didn't do a thing that day;
  I laughed an' said 'twas Jim;
She said she didn't feel like work,
  Nor care a fig 'bout him.

But Sis can paint, you bet your life,
  Has done some dandy views,
An' when I get as big as her,
  I'll step right in her shoes.

—Royal Bailey Farnum, 1906.

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